Naihanchi / Tekki Shodan Bunkai

I hope all the readers are aware of the *Kaisai no genr*i rules for studying kata. I will not presume to use (or even understand the true meaning) them in a proper way, but I think it is interesting to write them here, just as a reference:

The rule set is broken down in to three basic rules and nine advanced rules (copy and paste from Wikipedia, as written down by Toguchi Seikichi:

Shuyo san gensoko - Three basic rules

1. Don't be deceived by the shape (embusen) of the kata.
   The kata embusen is designed to allow the kata to be performed within a small space. The shape of the embusen has no bearing on the meaning of the techniques in the kata.
2. Techniques executed while advancing are offensive. Those executed while retreating are defensive.
3. There is only one opponent and he is in front of you.
   Turning to face a new direction while performing the kata does not mean you are turning to face a new opponent.

Hosoku joko - Advanced rules

1. Every movement in kata is significant and is to be used in application.
   There are no "salutation", religious or empty movements in kata. All movements in the kata have meaning.

2. A closed pulling hand returning to chamber usually has some part of the opponent in it.

   When pulling a hand to the chamber position, particularly if it is closed, it should be considered to have some part of the opponent in its grip. e.g. an arm, wrist or even head.

3. Utilize the shortest distance to your opponent.

   The kata will typically attack the opponent with the closest part of your body.

4. If you control an opponent's head you control the opponent.

   Kata techniques often target Kyusho (vital or weak points of the body), many of the most important of these are in the head. e.g. eyes or throat.

5. There are no blocks.

   Uke are not blocks, they are "defenses", however in kata they may not even represent defenses, but simply be the movements of the limbs required to execute a more complex technique like a throw.

6. Angles in kata are very important.

   The angle to which you turn represents the angle which you must take relative to the opponent for the technique to work. It does not represent turning to face a new opponent.

7. Touching your own body in kata indicates that you are touching part of your opponent.

   In the absence of a partner to practice with, where the kata touches your own body, you would be touching or holding part of the opponent's body.

8. Don't attack hard parts of your opponent with hard parts of your body.

   The kata typically strikes hard parts of the opponent with soft parts of your body and soft parts with hard parts of your body.

9. There are no pauses in the application.

   The rhythm of the performance of kata has no bearing on the performance of the techniques extracted from it.

For the opening of the kata we will start with a double lapel grip by our opponent.

From here we are open to being head-butted, kneed, pushed and pulled.

If it was a single lapel grip then we would be also open to punches (with added hikite).

The enemy pulls us in, so we bring our hands out and up in a big circle around his arms.

Like this.

We force his wrists down with power.

If the opponent is strong and resisting then we can attack the vital point in the forearm, near the wrists, for added pain and compliance.

The kata has us to practice a low kibadachi/shikodachi for the most part, so a drop in weight would help us to produce more power to break the grip. The opening of the kata is still in a natural stance, so I chose to show the technique here without the body drop.

Here the enemy grabs our neck with two hands, pushing us down. If you control the head you control where the body goes.

We do the exact same motion we did before. We need to take into consideration difference in heights and distances.

We can also attack the vital points in the forearm that are close to the elbow, for better pain delivery.

Finish the circular motion pushing your hands (and his) down and out.

Now the enemy has some wrestling experience so he gets ready for a double leg takedown.

He shoots in for the takedown.

The picture is in motion, not a static one, so the timing and the body placement may not be correct. Anyway, we are trying to show the defending technique now, not the attack.

And we do the same circular motion, this time pushing his head down.

We sprawl moving our feet back and use the ground to smash his head. Now we have control over his head, and we can apply a choke, we can strike him or we can just control him.

Keep pushing down with all your body weight. Spread your legs so you are not in danger for ankle picks.

Now the attacker has seized both our wrists.

The same motion can be used to break the grip. Make the big circle (Aikido like) and control the movement of his arms.

Break the grip by attacking the weak part of the closed hand: the opening of the thumb.

The initial position of the kata has us to place our hands together pointing down.

This could signify an attack to the vital point in the pubis. A dangerous attack for your fingers if you do it wrong, but it can be an option to be explored.

Now the fight has started and we square out to exchange blows.

But before that happens I use the blind spot under his right hand to grab his wrist.

Then I use my right hand to do a finger lock.

Applying the pressure forward and down, in a circular manner I can take the enemy to the ground, or break his fingers.

It can only be applied if the enemy has his hand open. If he already closed his fists then we should look for another technique.

Now he grabs our collars again.

So I use the hand position of the opening of the kata to propel myself forward with my head pointing to his face.

Now we have clinched, buy my hands have been placed behind his neck. I control his head and bring it down to be smashed with mine.

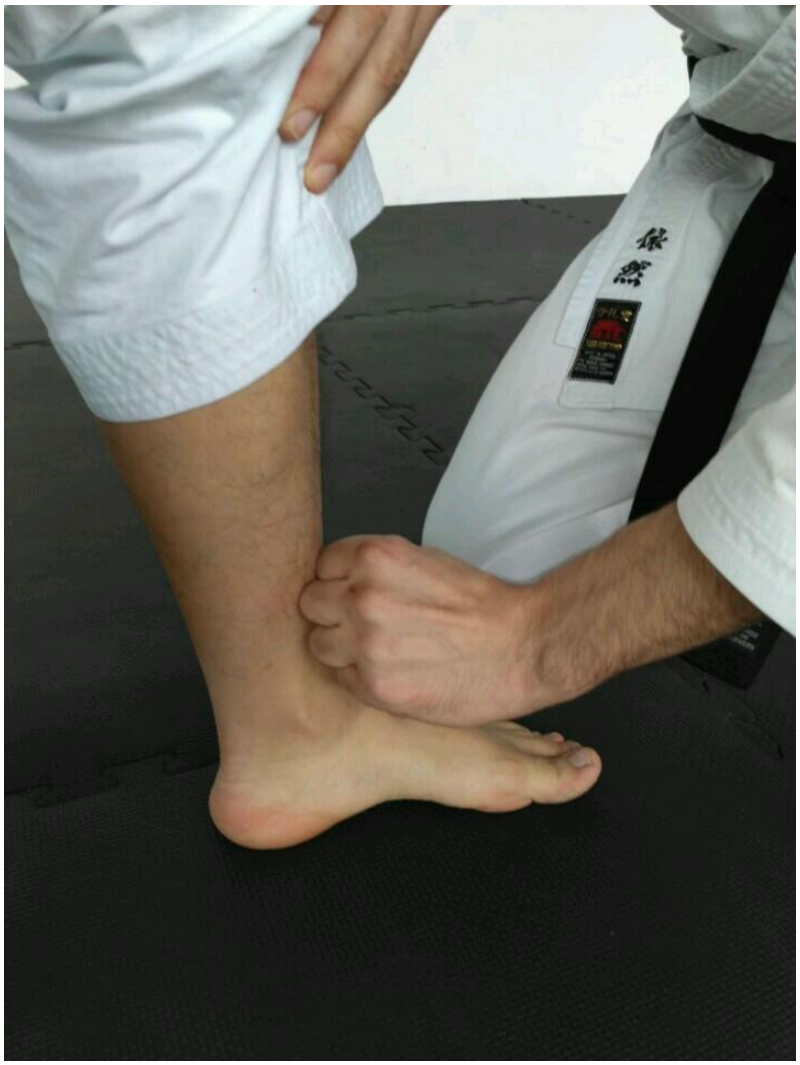
We have a clinch where we both have secured grips so we can not punch each other.

Pushing and pulling the enemy I make him loose balance.

It is at this point where I use the first step in the kata to sweep the foot.

Depending on the opportunities opened during his imbalance I may sweep differently.

Alternatively, I can attack the vital point in the ankle with my heel.



Here is that point.

If struck, it hurts.

If pressed, it hurts.

If pressed more, it is what I call “one finger take down”.

Just apply pressure and your enemy will fall.

Of course, we will not seek to use this technique as shown now in a self-defense situation because dropping to attack the ankle would be suicidal, but if we are down, we can use it.

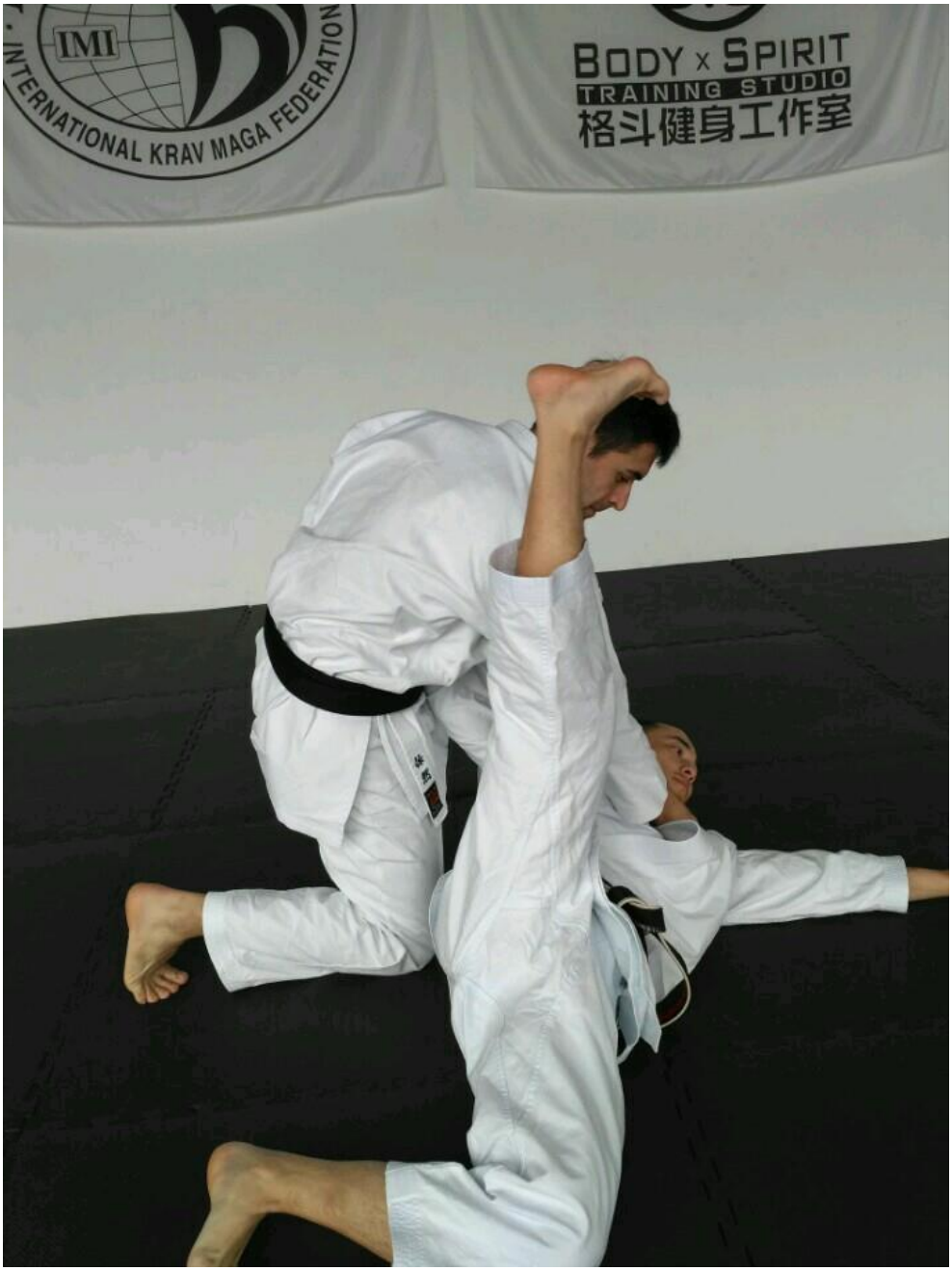
The step in the kata resembles kosadachi, so I am going to use it as a spin.

While I place my feet between his I am going to grab my enemy from his clothes (alternatively, with over or under hooks).

I need to drop my center of gravity lower than his and keep our bodies together.

Then extend your legs and pull him up in a twisting motion.

Spin him around your hips.



And drop him with as much force as you can.

Keeping the grips for a follow up on the ground is optional. If the enemy is finished, then you should leave. If not, you can transition into a choke or hit him till he is done.

If the jaw is open to attack then it can be a good place to land a blown.

Haito to the temple, as in the kata.

Although the neck is also a valuable place.

Back of the hand, or even back of the fist, to the face can disrupt an attack.

And here is the full sequence of him trying to punch, you deflecting the punch and then striking him.

Different hand formations can be used for striking.

Overextending his attacking arm and then applying pressure on his elbow with our body will get us a nice elbow lock, while at the same time we mess with his neck.

Just a little push with our knee and we can have "folding screen" take down.

The elbow lock can also be achieved with this alternative hand placement. Just make sure his arm is twisted enough by your hikite.

Your extended hand can grab his hair (like in Saifa).

And then you move on for a nice empi to the face.

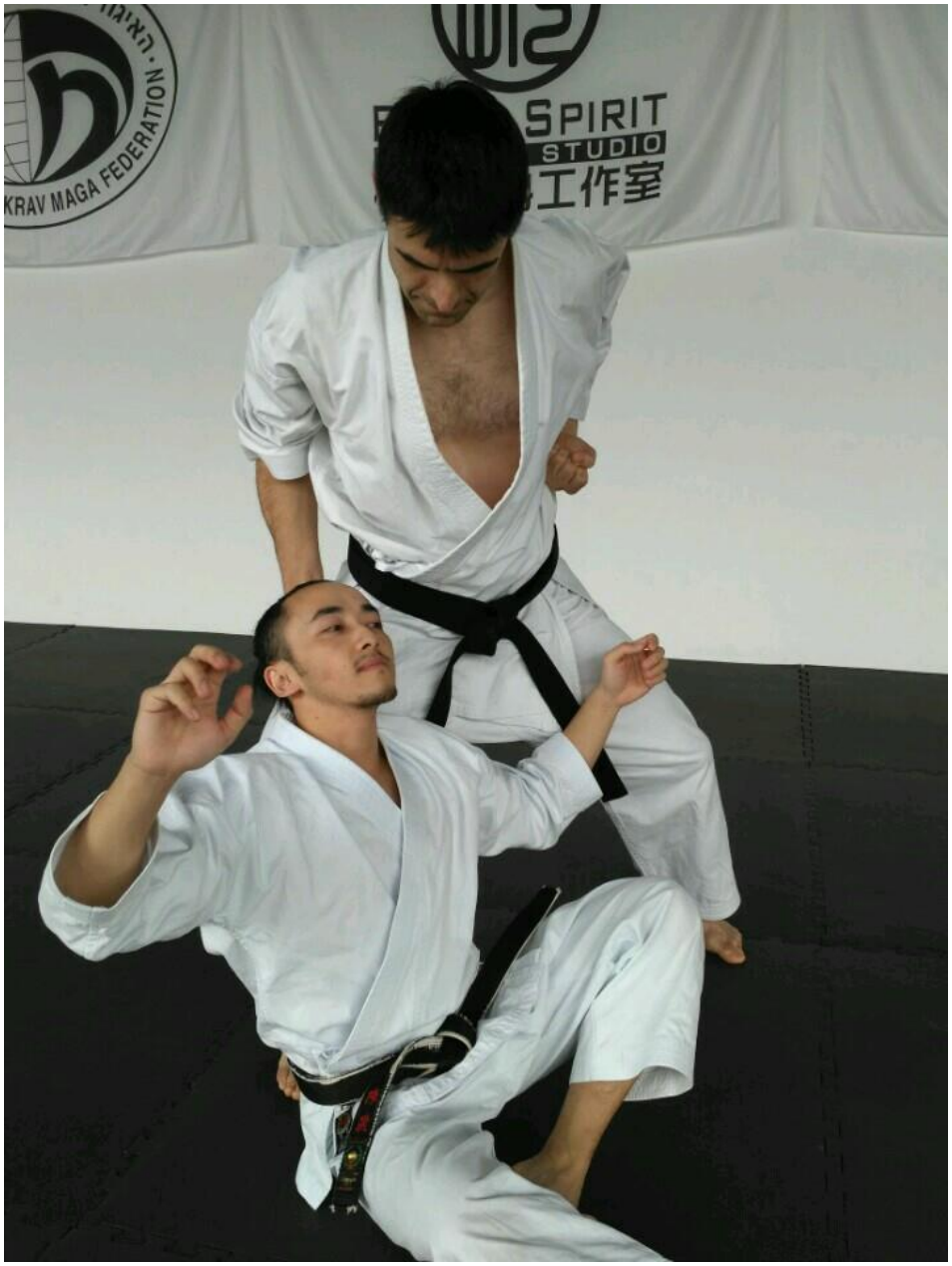
Grab his head in two places: up and down, left and right or front and back.

Twist his head in a downward spiral. First (according to my grip on the pictures) bring the chin up and the hair down.

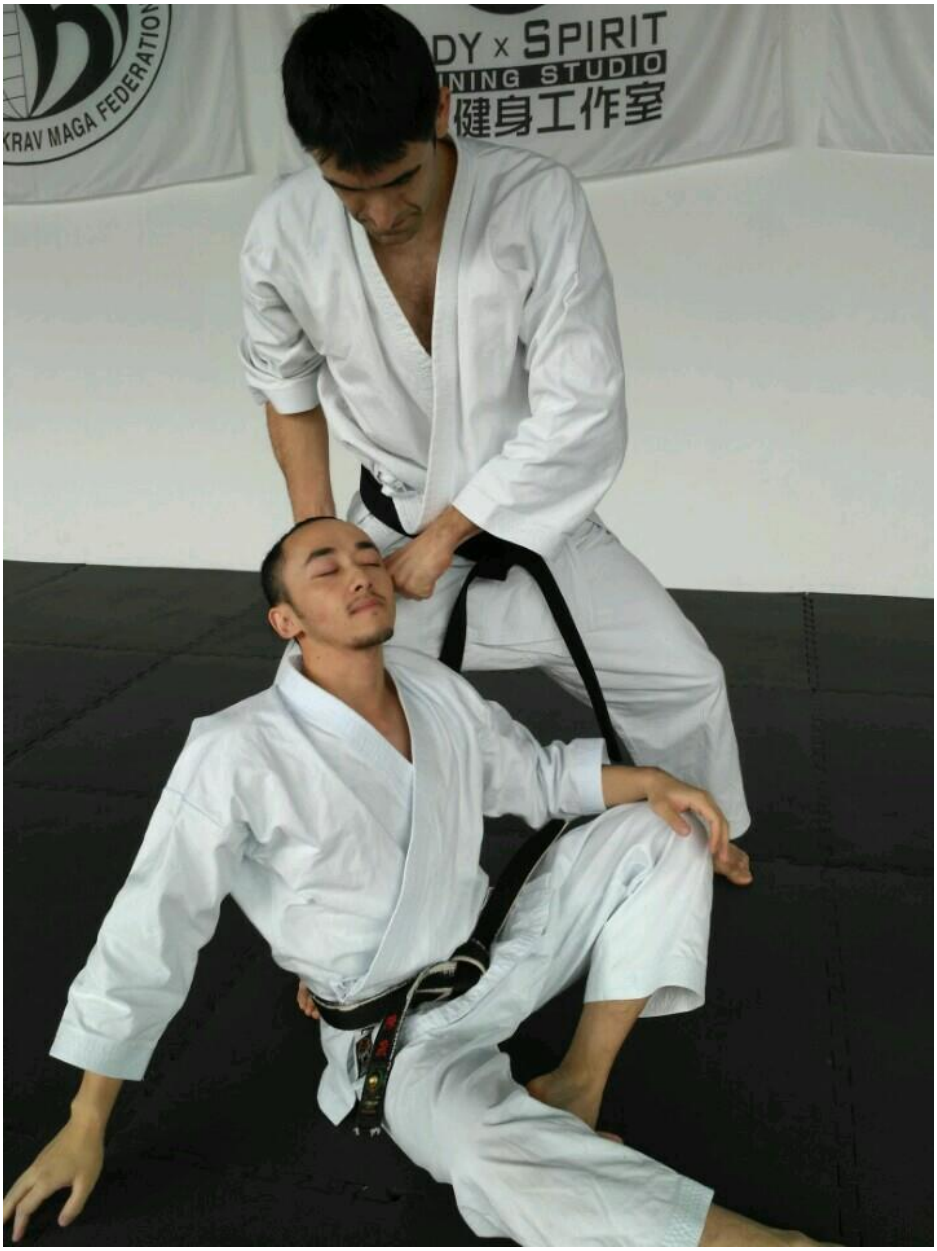
Keep twisting and bring him down and to the side.

Please, exert extreme caution with your training partners as this technique can be fatal.

Step back to add more twisting and more power to your motion.



Drop him and get ready to punch.



Try to land your attack in a vital point: temple, jaw…

Let me explain how to twist the neck to have complete head control.

Please, excuse the pictures. I am grabbing an imaginary head unimaginable large.

You need to understand that in order to make this motion impossible to resist you need to apply forces in some different direction at the same time and change the directions of these forces while not stopping.

It is difficult to explain with words but easy with a head in my hands.

You need to twist, spin and rotate up, down, right, left, forward and backward in a descending spiral motion all at the same time.

Move your body on your vertical axis while manipulating the enemy's head and add another layer of twist.

Continue applying the rotation and twist while the center of the (imaginary) head describes and arch in the air.

And finally bend your knees to complete the neck breaking technique.

It will be impossible for anyone to resist so many different forces in so many different directions in such a short time lapse.

This motion is also present in Gojusiho Sho and Seipai.

The gedan barai, as stated by Funakoshi Sensei, can be used as an elbow lock.

But I also like the shoulder lock very much, so here it is.

Do not forget to drop your weight for maximum punishment.

From there, not so difficult to produce a tetsui to the face.

Let's explore the kage tsuki now.

Yes, we can use it a punch to the face of a downed opponent, and also as a rib punch while standing. But, can we use it for anything else?

I am going to use the *shape* of the punch to show some useful ways of defending yourself.

First, if you can push your enemy to the wall then you can use your forearm to press on his neck and have some control over him.

And from here you can punch him.

If my back is against the wall then I use it to stop the enemy from coming closer.

If on the ground, I use it to stay on top and, hopefully, choke him.

And I can use the hook under his neck, to help me control his movements.

Same shape that can be used as a rear choke.

If we have the enemy in our guard we can use the hook to bring him closer for better control.

Or place it on his neck to keep him away.

Same ideas, but standing.

Add the body weight drop and break his posture.

The same shape can be used to grab around the waist.

And proceed with a throw.

In this new situation we have been grabbed by the wrist.

We do this twisting motion and we reverse the situation.

Or continue moving the arm to break the grip.

Let me show a variation.

Use your other hand to control his wrist (how many times did I say "control"? Yes, if you are in control of the fight, then good for you).

Attack the vital point of the wrist, as also shown in Tekki/Naihanchi Sandan and Bassai Dai.

Once more.

Use some tai sabaki to produce more power.

Break his posture, lock the elbow, deliver pain.

And control him on the floor.

The enemy is focused on not letting me go.

But I move my arms at the same time so I can strike the face to get my other arm free.

If it is a same side wrist grab…

Maybe you can not break the grip, but you can bring his arm up behind your head as a set up for another follow up.

This is not an elbow lock: this is an elbow break.

Pulling the arm overextending it and hitting with your own elbow in the weak spot behind his elbow can lead to severe injury.

Use the motions of the kata to bring the head down and chamber your finishing blow.

Attack the vital point of the top of the head, that can lead to knock out.

If you are too close for that, then you can hit the neck, collarbone, spine or any other surface available.

Use the element of surprise to make this variation work. Open him and…

Move in with your elbow for a raising hit.

I will now show a knife defense, but it is really advisable for the reader to run away from knives if possible. If not possible, then we better be ready.

Attacker comes forward with a thrust to our belly.

We (hopefully) intercept it and change its direction (there is a variation of this technique in Wankan kata).

We move the knife away from our body and strike with all our might to cause a concussion and end the fight.

Ideally, the block and the strike should be done at the same time.

The enemy now knows a little boxing and squares off to surprise us with a sucker punch.

Even if he jabbed before, his power punch is a haymaker (jodan mawashi tsuki) aimed at our temple trying to do the most possible damage.

We use the same side arm to block.

This is a very interesting technique for Kyokushin karateka, as many training partners will attack your shoulders during kumite.

It can also be an interpretation of jodan age uke.

And punch him on the face.

This sequence resembles the opening in Heian/Pinan Nidan (called Pinan Shodan in Shorin Ryu).

I also believe it is implied in Seipai kata, even if not shown to the fully extend.

Some name gaeshi applications now.

The enemy tries a foot sweep on us while we are in a clinch.

And we just move our foot out of the way.

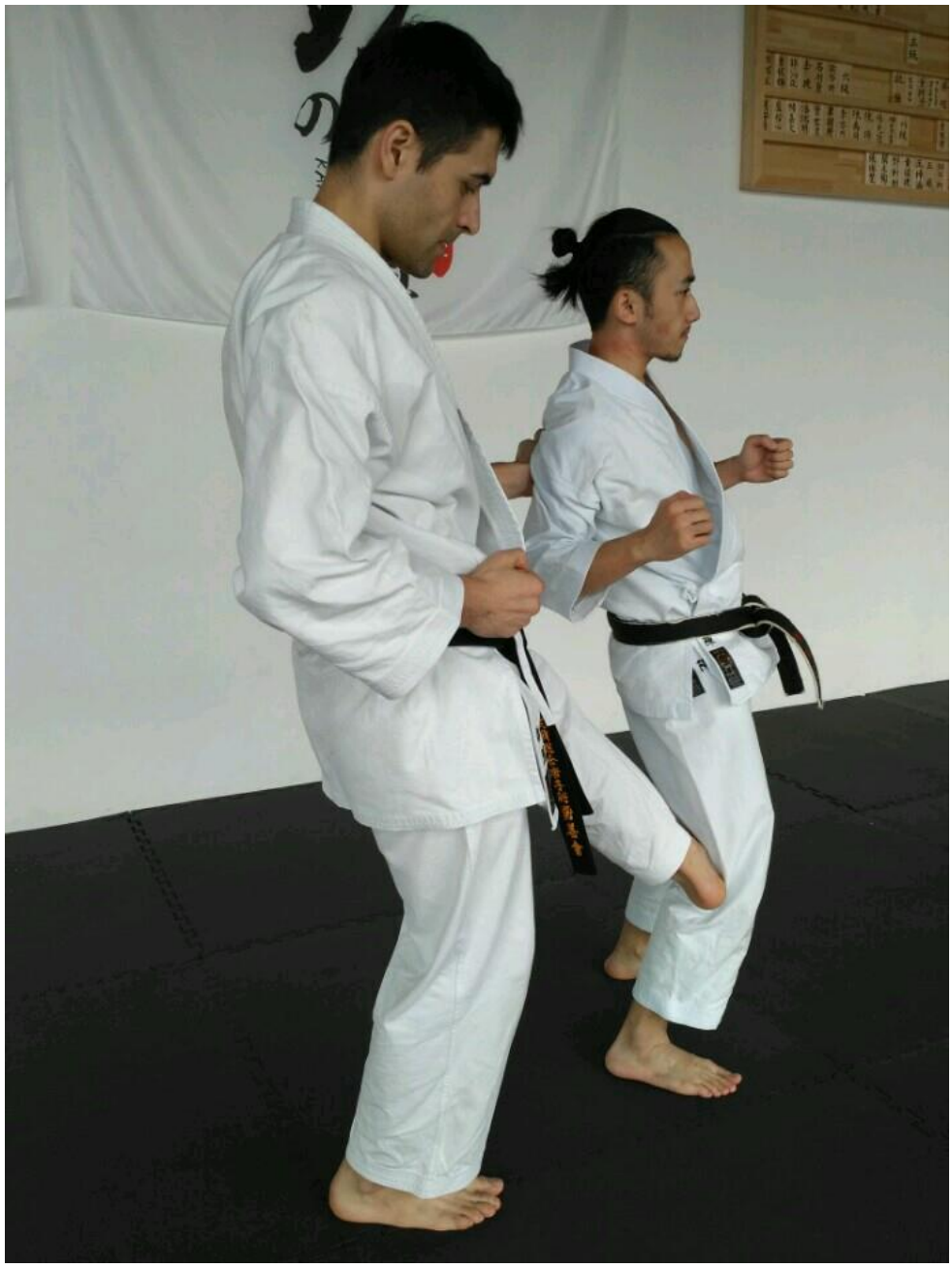
We can use the same motion to attack vital point in the ankle.

If a bit higher then we can strike the groin.

There are several targets in this area: the thigh, the knee…

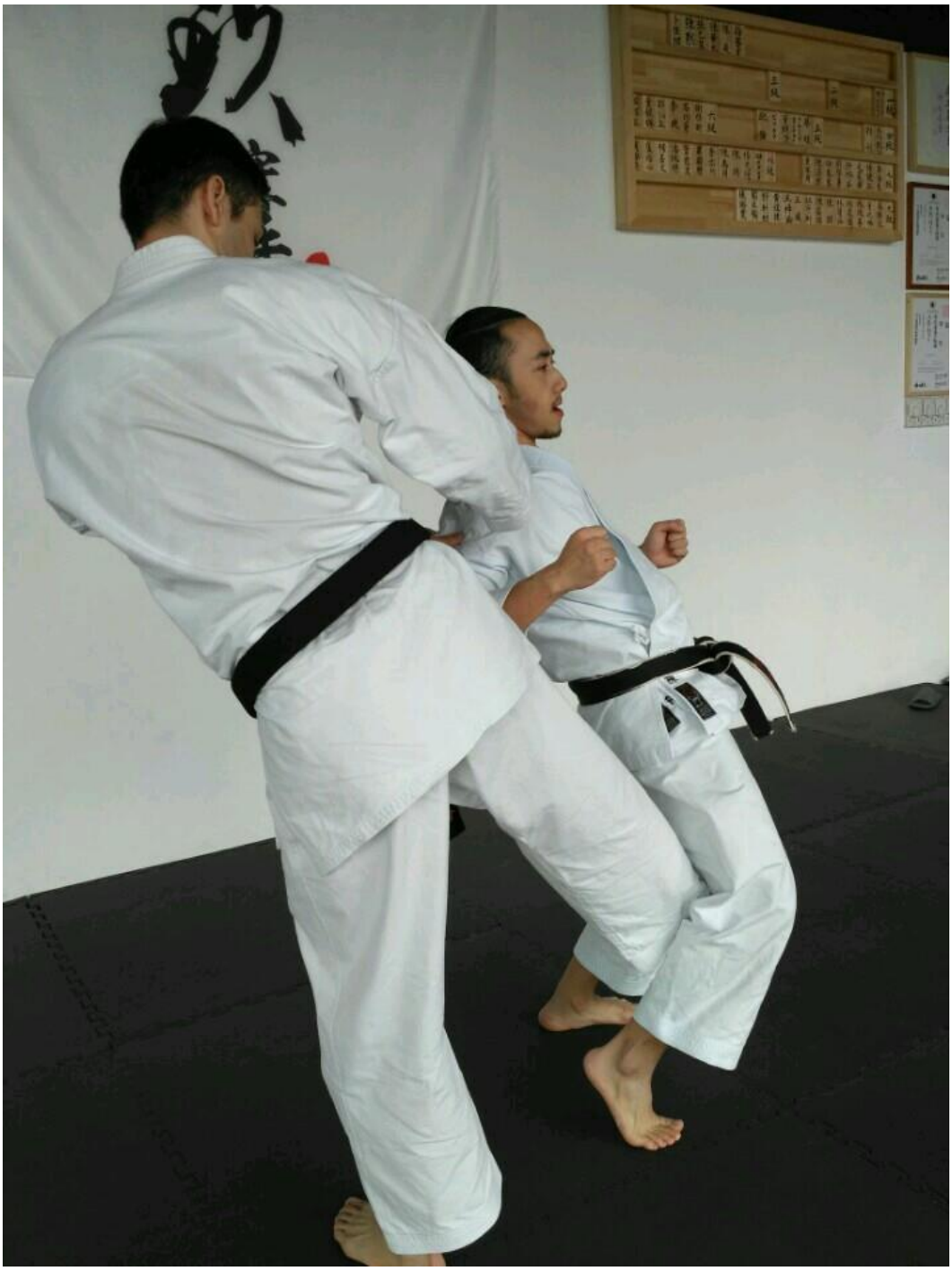
Striking the outer thigh, a nice technique for kumite.

We can also step on the knee to cause a sprain, or even a break.



If we step on the back of the knee then we can take the enemy down quite easily.

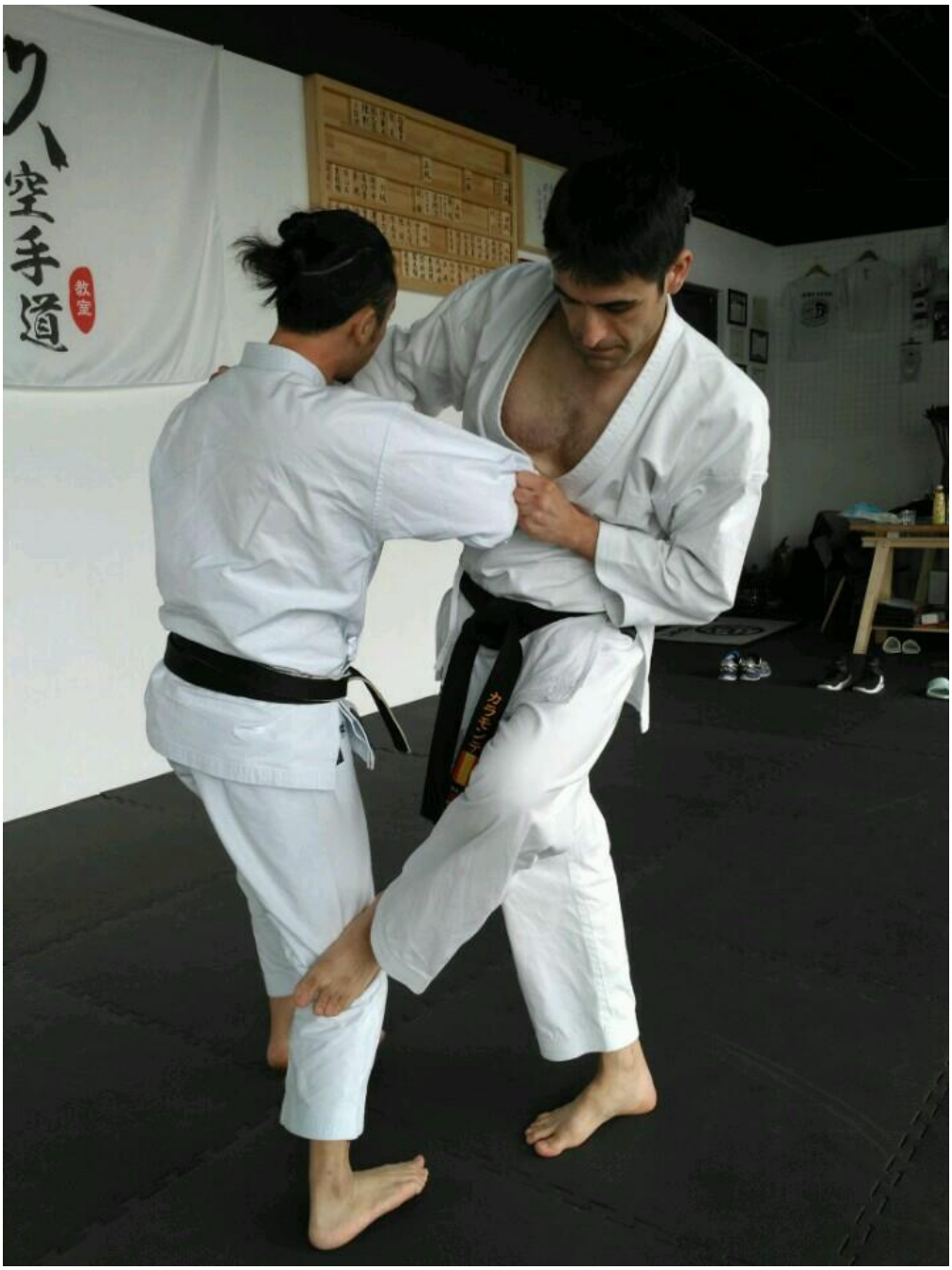
If we exaggerate the motion we can place our foot behind enemy's foot.



What opens up possibilities for a throw.

Like o soto gari.

Nami gaeshi motion can be used to step on the face of a downed attacker (fumikomi).



We can also use it another throw, hiza guruma.

From another angle.

Now I use pressure with my forearm to disrupt his balance and focus.

And use the opportunity to deliver close quarters tetsuis to the head.

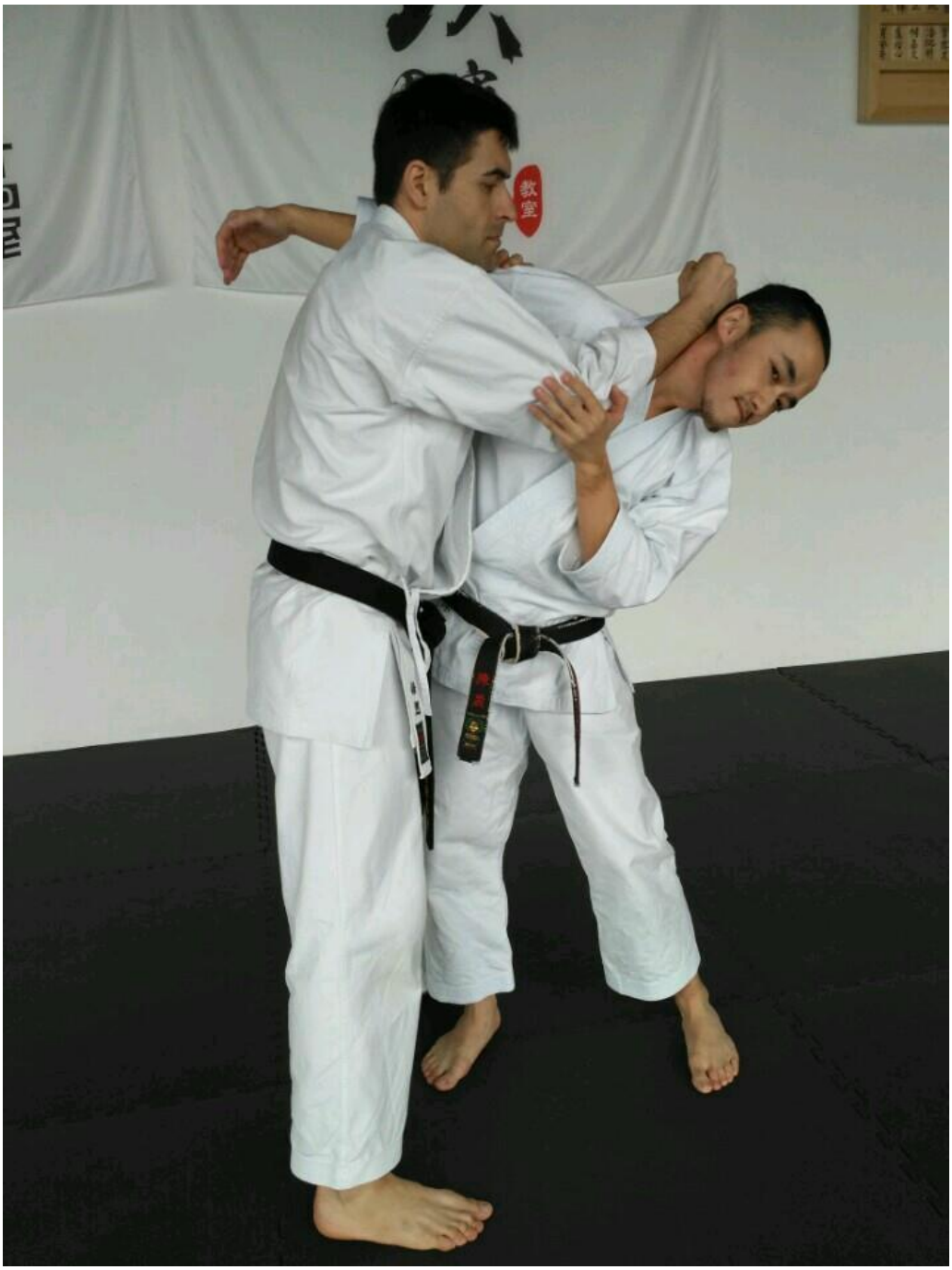
Attacking the temple, in addition to the neck and face.

Striking is possible from inside to outside or from outside to inside.

Hammer fist can be used, and the knuckles too.

Another use of name gaeshi, striking the legs during the clinch at the same time that we deliver hits to the head.

If we are being hugged and we manage to get our arm between the attacker and us then we can use it to open a space and separation.

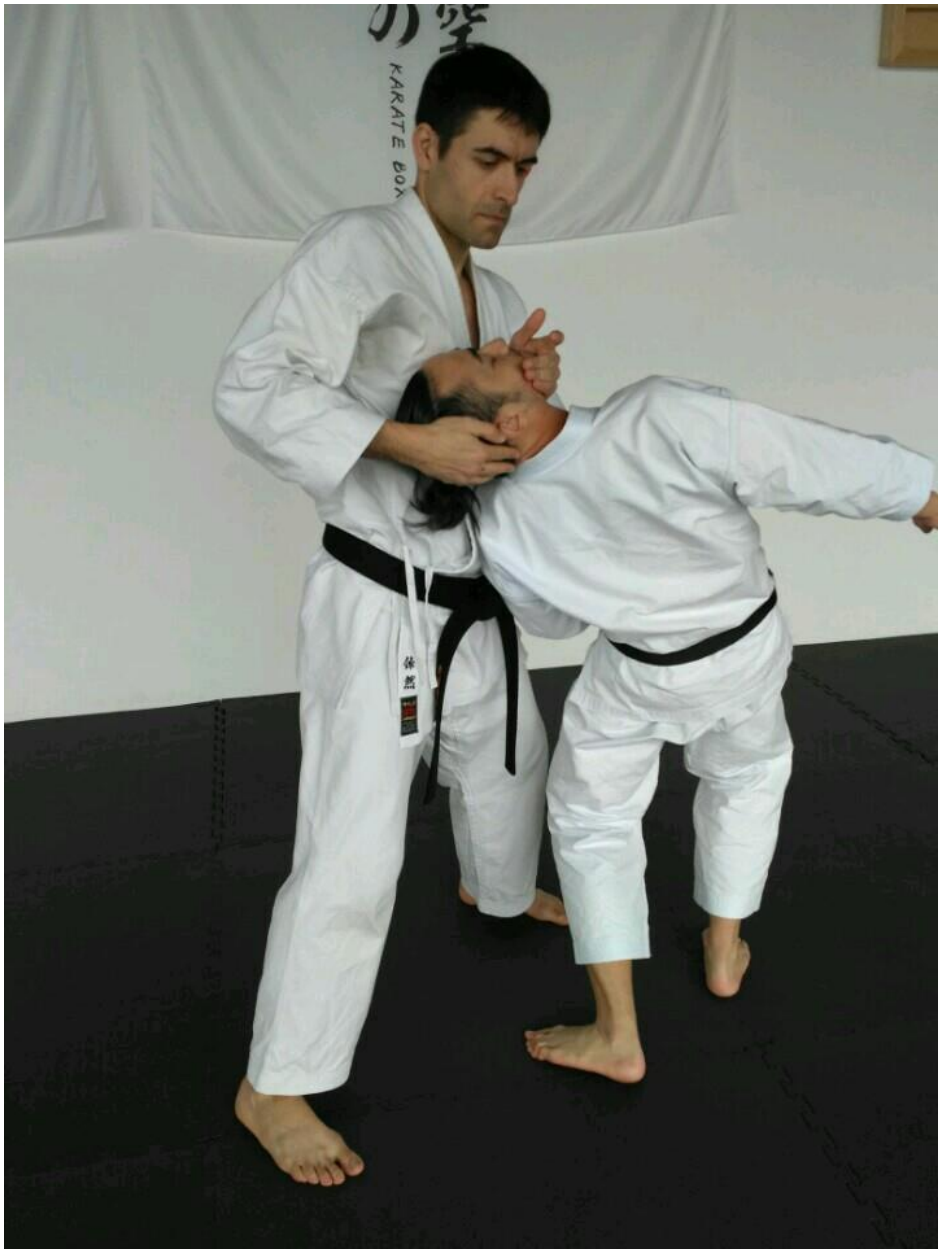


Then, hitting becomes easier.

If we get a grip on the head (hair, ears, beard…) or clothes then using our legs to strike is also possible.

We can use this pose of two hands together as a way of striking with one hand while we keep the other one close to our face for protection and ready to strike again.

We repeat the circular motion again, grabbing the head.



This time is not a control, but a neck-break. My attacker's friends are close and I need to finish him quickly to have a chance to scape.

Twist the neck and bring the head down violently.

Release and run for cover.

We grab the punching hand and pull it in with violent hikite to augment the power of our own punch.

Also found in Jion kata.

If our punch misses, then we can hit with the elbow or forearm on the throat.

We can alternatively use folding screen to drop the enemy.

Push the neck and the knee to complete the take down.

Continue rotating the bodies.

And drop him on a hard surface.

Bring your arm under his elbow to find another way to his head, as found in Seienchin kata too.

Grab the back of his head.

And bring him to your fist.

Or bring his eyes to your fingertips.

You can also attack the vital points of the neck if you just need compliance and not injury.

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